HISTORICAL SOCIETY OF PALM DESERT
ORAL HISTORY PROJECT

O H 100

BRAY, CARL & LUELLA

Interviewed by

Patricia Young

January 22, 1980

INTERVIEWEE: CARL & LUELLA BRAY

INTERVIEWER: Patricia Young

SUBJECT:

DATE: 22 January 1980

TRANSCRIBER: Linda A. Jantzen

PY: This is an interview with Mr. and Mrs. Carl Bray for the Historical Society of Palm Desert Oral History Project by Patricia Young at the home of Mr. and Mrs. Bray in Indian Wells. It's January 22, Tuesday, 1980, at one-thirty in the afternoon.

Let's start by talking about when you came and why you came here, what it was like.

CB: Well, I came here because I was looking for work. It was right in the middle of the depression. And a friend of mine said he could get me a job, to come on out. And he even sent me money to come out on, on the bus so I landed in 1936 in August in Indio. And I didn't immediately go to work. There probably a couple of months I went to work for the, I guess it was Cal Date.

LB: It's Cal Date now.

CB: And we were getting thirty cents an hour, which wasn't

big money then, but at least it was work until something better came along. And at that time Cal Date, which is still in Indio right, oh, about three blocks west of downtown Indio, that was the end of Indio. From there on west was orange groves. You could look right out the back and that was as far as any town went west was Cal Date. And 111 was as far as anything went the other way and there was hardly anything over that way. A few honky tonks out there was about all. And the Methodist Church was kind of into town the other direction. In fact, I started attending the Methodist Church when I first came out here, which is where the Fitzhenry's Funeral Home is now. That was the Methodist Church. And what else should I say about . . .

LB: There was nothing out here.

CB: Oh, yes. There was a lot to Indian Wells.

LB: Well, I mean Indian Wells to the Palm Desert area.

CB: Well, Palm Desert had just started up and all of Palm Desert was on the right side going toward Palm Springs. There was a swimming pool and they were developing, had lots in there, and very little, maybe half a dozen or not even that many buildings in there that they were trying to develop. It had just started up. And then the only

other place between Indio and Palm Springs that I remember was Cathedral City. There was still a Cathedral City then. And Tramview and, oh, Rancho Mirage and all those places, they were, at least I can't remember anything being there at the time. But Indian Wells was a pretty good little village at the time. They had, even when we bought this property back about 1950, there was two stores, grocery stores, there was . . .

LB: Trailer park.

CB: A trailer park with cabins in the trailer park, about ten or twelve cabins plus the trailer park. And there was two filling stations. There was two or three restaurants and a night club. And old Hogan was up here. And there were several homes around here, oh, must be eight or ten dwellings. And now just the other day they tore down the last one up here on the curb. Who was the people that owned that? Close to the ocean.

PY: Where is this home?

CB: Oh, it's just right here a block away. The last of it was tore down about a year ago.

PY: Is that the one where the chimney . . .

LB: Yes.

PY: Fireplace.

CB: They call it the Lavendar Glass House.

LB: The fireplace is just out there by itself. It was behind one of the other buildings.

CB: And at one time there was a school here, but I don't think it was, I think it was a little farther back than that.

LB: Yes, that would be

CB: But now people say to me, you must have seen quite a change, and I tell them, yes, right here in the old Indian Wells I'm the only building that's left in the old Indian Wells. So it's gone completely opposite than what they expect. Of course, the new Indian Wells is growing quite big. And it takes in El Dorado, Indian Wells Golf Course, and it's getting to be pretty good-sized place itself now. But we are now also incorporated into the city of Indian Wells.

LB: We were married in 1939, moved to the desert the next summer just because the job moved us around, and lived here through that summer. And then we lived in the Los Angeles area for quite a long period of time. And when our youngest son Michael was a little tiny baby in 1952, we had watched this place, this area, so much and loved it so much, and so while Carl was painting with oldtime desert artist Fred Chisnell, I took the baby and started

looking along the highway just to see if there were any for sale signs. And stopped down here at the house that old Harry Whitelsey, who is an oldtimer here, owned, right close here to our lot. And he had a sign out, real estate, but we never could see anybody around. And so I stopped and knocked on the door. And he came out and sort of reluctantly, and said, well, yes, he had a little property for sale. And this particular lot that we had had been a part of a large tract here. And I don't know how many times it had changed hands. Not too many, but the woman that had finally sold it to whoever developed the trailer park kept this one lot for her own use, you know, never dreaming that there would be anything more than just a camping place here. And she had kept this one special lot for herself so that she could put a trailer on it, and had acquired water rights from them so that she would always be able to have water here. And then it had been sold again, and then the lady that had bought it wanted to get rid of it, and we were the ones who came along and bought it for fifteen hundred dollars, twelve hundred dollars.

CB: Twelve hundred.

LB: Twelve hundred dollars. (chuckle)

CB: And had a little building on it out here with . . .

LB: And had the water.

CB: Bath and toilet. It was set up for a house trailer.

LB: Fortunately for us she wrote the water rights right into the deed so that we have our water without any problem and at a very reasonable price. And that was in 1952, and my husband started building right away. And we moved down. This was in the fall of 1952, and we moved down in the January of 1956 permanently. And moved into an old trailer on the back of the lot. We bought an old, well, bigger than a travel trailer, but smaller than a mobile home. And moved it on the back of the lot and lived in that while we built. Had four children. And we were always saying, isn't it wonderful that we can be back here and nobody can cut us off from hiking or anything, you know. Here we've got mountains behind us and desert in front of us. And little did we dream what was going to happen in the next few years.

CB: Also went to work for the railroad down here in 1937. And we worked out between here and Yuma, mostly out by Niland for several years. And then the railroad hired me to be a switchman, and that's when we then moved in Los Angeles for a little while before we moved back down

here. And speaking of artists, I was selling a few paintings even then when I came here in 1936. Of course, if I got five dollars for a painting, that was pretty big money. And it would probably cost me fifty cents for frame and, at that time you could hire a grown person to work for you for four or five days for five dollars. But anyway . . .

LB: Well, weren't you encouraged by Freida Marshall who was

NEED VERY VERY Easily

CB: Actually she didn't know it, Freida Marshall did inspire me to paint the desert. I'd see in the Potter Hotel. She used to, when I first came here in 1936, in the display rooms, I guess it was the date shop right close next to Potter Hotel. But in the display window, they always had some of her small paintings of the desert. And, oh, I thought those were the most, at the time, I thought they were the most beautiful things I ever saw. So that sort of inspired me to start on the desert. And I don't know, she kind of faded out of the picture for a long time, and then when I did, I did finally meet the woman years and years later. And I think she's been dead about fifteen years now. But anyway she did a lot toward inspiring me to paint the desert. So I kept painting all

along and selling paintings to the railroaders that fellow employees And to this day I still sell quite a few to them. But of the old desert artists that were down here, one that I was proud of meeting was the Mayer nard Dixon in 1939. We lived out east of Mecca.

LB: Forty.

CB: It was 1940?

LB: Yes.

CB: We lived in this, they call it Desert Kitchen, wasn't it?

LB: Well, he lived in the Desert Kitchen. We lived on the Nalley's Kay Smith Ranch.

CB: This Nalley Kay Smith, her and her husband homesteaded, I think, yes, homesteaded a hundred and eighty acres. Oh, it was about five or six miles east of Mecca. And at that time the main road that went to Niland crossed over just below there and come down to Mecca on the opposite side. Now it's all on the, I guess it would be west side or south side. At that time, too, Mecca you didn't follow the railroad track. The road went out, oh, kind of toward Oasis and made a big circle back around, which changed many years later. And we used to go in from there, and we started boarding a couple of railroad workers, sort of a share-the-expense deal, and

my wife used to go into Indio to get groceries. And she'd have to make five trips to carry the groceries out to the car with the grocery cart that they stacked. And would have to make five trips to the car to carry the groceries out for fifteen-dollar purchase. (chuckle)

LB: Yes, this was our two weeks of basic supplies for four people.

CB: Now you're lucky in the express lane if you get off that light. But we spent many years down in the desert. And when I get back to my artist, Mayard Dixon, I got off the subject. Out there on the desert. He lived just next door to us. And he sent word that he had some grave advice to give me. And at that time he was quite famous; I didn't know it. I knew he was well known, but I didn't know how well known because I was quite young. So he had some grave advice he wanted to give me about painting and so I was really anxious to get a good sendoff from an old pro. And his advice was to get out of it while you can. He was a rough-talking old coarse old boy.

LB: Mrs. Smith where we lived was a widow at this time, and she had two or three well-known painters' paintings in her home that she had traded room and board for or something. Who was the one over the . . .

CB: Fred Sayer.

LB: Yes, Sayer.

CB: He was there. Famous, quite famous fellow, still is. She had a lot of his paintings then. And I suppose I could have bought them for five dollars each. She didn't particularly like them, but she didn't get any money out of him, so he gave her paintings. And they were really fine paintings. She didn't even have them framed. They were just hanging in canvasses on the walls.

LB: Didn't we meet Fred by simply coming down and camping next to him, Fred Chisnall.

CB: Yes, and Fred Chisnoll, most of the people around here know him. He camped by the side of the road here all the time for years and years. And he was quite a good painter. And he sold his paintings just right by the side of the road out of his car and camper. And I got to painting with him, then for years and years we would come down and paint with him. And he was at Indian Wells here when I first met him, staying here at the side of the road. And also there was one resident that I should mention. For I don't know how many years, I guess even 1936 I think he was here, and he was, they called him the Rattlesnake Man. He had a pen out here

full of rattlesnakes, and he charged you twenty-five cents to see the rattlesnakes. (chuckle) Then he later moved up to Banning and was there for several years outside on the road. I guess he's long since gone. And then came along Andy the Donkey Man. Most people know of Andy the Donkey Man. And he was an old bachelor and rival of Fred's. They fought like dogs and cats, but they usually couldn't stay away from each other. They'd camp close together all the time. And Andy, he had the donkeys for rent, for children it was fifty cents or was it a quarter, fifty cents.

LB: Probably a quarter, I imagine, at first.

CB: Well, maybe it was fifty cents because we had the two kids. But we'd give them a donkey ride. And he'd lead the donkeys out down a quarter of a mile across the desert and back with the kids on the donkeys. And you would pay him. And if he took in fifty cents, he'd close shop. He'd tie his donkeys up and head for town. I don't know if he was going after a beer or what, but if he had any money in his pocket, then he had to head for the . . .

LB: I don't think he was a heavy drinker. He might have liked beer.

CB: No, but if he could get a dollar, he'd close up. He'd go to town.

LB: Some of our best memories are those times between the time we were living in El Monte and didn't have our lot here. But coming down with the children. And first Fred Chisnell was very wary of us because here we were with, at that time, three little kids. He didn't know for sure. But he got, we got very close to him. In the evenings we would have a big campfire out along the hills there in Rancho Mirage or here at Indian Wells. And listen to the two old boys swap stories. And that was just a real special time. Telling tales of the desert.

CB: And then Wilt McCoy, he was here at that time, too, I believe. Maybe it was a little bit later, a few years, two or three or something. But anyway, Fred, I mean Wilt McCoy, which is quite well-known artist today. He lived in Cathedral City up to this last two or three years. Now he's up at Yucca Valley. But he's one of the last of the painters, too, that I painted with at the time. And . . .

LB: Well, the artists, some of them some pretty big names. The artists used to come up here and go up into La Quinta Canyon and paint. And gather up there. And they were . . .

who are some of the fellows that you used to go up with McCoy?

CB: Well, there was Sam Hyde Harris, which is a well-known artist. And, well, Fred Penny, well, I don't remember when I started painting with Fred Penny, but he's still around. He's over in Rancho Mirage.

LB: Marjorie Reed.

CB: Marjorie Reed, she paints the stagecoaches. She's over in, close to Nogales, Arizona, I believe it is. And, well, John Hilton, he had just acquired a studio or gallery, selling gallery over at Valerie Jean's.

LB: Across the street.

CB: Which is down south of Indio there. So he had just set up shop and I remember he had, oh, a hundred dollars on the twenty-four, thirty, hundred and fifty dollars, and I thought those were prices that no one in the world would ever pay that much money. (laughter)

LB: This was back before the 1950s, so this was about 1941 or 1942.

CB: But he had just got started painting, too. And he pretend that he painted way back farther than that, but he had just got started at it. And Hilton is still around, but he can't see too well. He's not doing too much painting

now.

LB: He lives in Hawaii now.

CB: And he spends most of his time now in Hawaii. And I see him quite often. Death Valley show that we have up there, Forty-niner Encampment. But most of the oldtimers, they're gone. They'll be saying that about me pretty soon, too, I guess, if I shrivel up a little more.

LB: You'll have to sell tea if you're going to shrivel up.

CB: But . . .

LB: Maybe Pat has some questions.

PY: Oh, no. Go ahead.

CB: Well, that kind of just about takes in the . . .

LB: When we came down here in 1956, our oldest daughter was fifteen, and a sophomore in high school and right in the middle of the school year, it almost ruined her life, I guess, but there was only one high school. And kids for a fifty-mile radius around here came to that high school. And this continued through her education. And our second daughter was going into her junior year when Indio High School put in a freshman class. And so she continued there and graduated, and at one period we had kids in both schools because our son Patrick started in Indio. And, of course, Michael went all the way there. But it

was a whole different world then. And, I say, we lived here we had people around us then. Now we're alone. We sort of liked it. We don't mind it at all. But we have watched, first of all, a trailer park was taken, cabins down there were taken over by partners and they didn't . . .

PY: Go ahead.

LB: Well, the trailer park was bought from Whitelsey by these two fellows who went into partnership. And they really upgraded it. And at the same time, the brother-in-law of one of them took over the little grocery store down here at Indian Wells, and made a really nice store out of it. And it was called Dan's Market. And the fellow was Dan Hernandez that ran it. And he was a good grocer. And he just kept things going nicely. They had the park built up and had upgraded it quite a bit, and then I guess decided that they wanted to sell it. And there was some jealousy there, and one partner wouldn't sell to the other one. And so they had to sell to a third party, and the third party was just an investor who didn't live here and he didn't keep things up. He put it in the hands of a manager who was more interested in pocketing some spare cash. And he'd squeeze trailers into every corner, and campers and sometimes the streets would be lined with

extra ones. And so the health department moved in and said, either upgrade it, bring up the sewage and electric and everything, you know, to conform or we'll close you. So they did. So that closed that phase out, and it really was a beautiful location. It was a shame because it could have been one of the nicer mobile home parks. And, of course, since it's gone there will never be another one there.

PY: Where was it?

LB: Right down here just to the east of us, right down here in this little pocket here where all the palm trees are dying off.

CB: About a block.

LB: The little cabins stayed on for awhile there, and Dan handled them. But eventually they were closed out. And then Dan was killed in a car wreck and his market went into other hands and just faded out. It didn't amount to anything. And he was just a really good storekeeper, and the next weren't. And then gradually we've seen things happen. The old Hogan burned one day. It was built of railroad ties, and when it burned, it burned beautifully. And the house right next to us, which was a nice brick home, burned one night when the owner came in and turned

on the desert cooling and then went to town. And a motor shorted out and it burned. It was gutted, and so eventually everybody has cleaned their property off because, of course, it's more valuable like that.

CB: Another thing I ought to / had is this Whitelsey that we bought this lot from. He was handling the sale. He owned the property right east of us here all the way to the trailer park there, which is . . .

LB: And back farther.

CB: Block or a block and a half. And it went way back deeper than our lot does. And he begged me, almost. You could say he almost begged me to take, buy the rest of that hilltop for a thousand dollars. And at five dollars down and five a month. And at the time, we could have afforded it. But we thought, what do we want with any more land. We are not going to grow anything.

LB: We had just come from a place where we had a great big lot.

CB: And weeds was a problem. In El Monte, they made us keep the weeds down. And we had way more land we had any use for.

LB: So we're part of the group that's black and blue from kicking themselves, you know, on deals in the desert.

CB: I suppose that same piece of property now would be worth a couple of hundred thousand dollars. Just the bare land would be worth that much.

LB: We used to bring the youth groups from the church out here and picnic in the back, and then go back into the cove here at Indian Wells and hike up the old Indian trail. There's a trail up over the mountains where the Indians had come down from La Quinta. And they'd use it so much that it's deep, you know, where they walked up the hill. And we used to climb that to the top of the saddle there. And, of course, it's inaccessible because of the golf course. I guess you could go in from the other side yet and get up there, but there's just a lot. We find pottery out here on the ground anyplace. You can find bits of pottery where the Indians had camped here years ago.

CB: We still, doctor's orders that we're supposed to walk every day, and each walk is getting more difficult. They fenced our last, east here, our last area off. They're putting the guarded gate out that we used to walk in. And so we know it's only a matter of time until our whole surroundings will be built up by condominiums.

LB: Well, we've said that we would have to turn our backs and walk away when they come in with the bulldozers and remove

our home, which is probably inevitable. But so far we're just sitting here not worrying too much about it.

CB: We have no intentions of wanting to sell or anything, but we suppose eventually that we'll have to.

LB: We won't conform to the, you know, the maybe somebody can declare us an historical spot. (laughter)

CB: We've built our own house here by hauling the bricks in and the rocks from up in the canyons and built it on the old Spanish ranch type construction.

LB: Yes, the rocks for the fireplace, we traded a painting to Richard Blackburn, who was another oldtimer down here, for the use of his big truck from the ranch for several days. And we just went up in, where, in San Bernardino Canyon and, oh, we went up on the road to, didn't we go up on the road to the monument and anyplace like that, and picked up rocks . . .

CB: Yes, Mendocino Canyon.

LB: Picked up the rocks, one at a time, and brought them home. I mean we've truckloaded it a time, but the two of us did that. And then he built it. We just built the house as we could. We built the first section and got ourselves inside under the weather where we could expand a little. And then we added on as we could. And so the fireplace

was just partially built for a long time.

CB: We had the whole thing designed, though, in our minds.

LB: Oh, yes, the design was there.

CB: It wasn't an add-on thing. It was just, we just built it in sections when we could afford another section.

PY: Is it adobe?

CB: No. We debated at the time, but adobe would have had to be brought in from quite a distance. And we used the big cement block or pumice stone block, and we thought that that would give us the same effect by having the wide, thick walls and the brick shows on the inside, just whitewashed.

LB: I just remembered the name of the people that have the place down here, Harmons.

CB: Yes, Harmons.

LB: They were oldtimers here that had the house. And this was an absolute crime that that house was allowed to be destroyed. It was one of the very few adobes and beautifully built. And the man that owned it was, had the money and was willing to upgrade it. But the city of Indian Wells said, no, we won't let you. Won't let you bring it up to standards, and so he tore it down.

PY: What about the Gurley house that was right near . . .

LB: It's up on the hill there.

CB: It was here. In fact, I can remember it impressed me in 1936 by its beauty. I think that was fairly new then at that time. And it's still standing there. I don't know who owns it, or I don't know if the Gurleys still owns it.

LB: Well, at the last time that I was on the election board, it was still Gurleys, and I don't know. Of course, that can change very rapidly.

CB: But they had made several movies I've seen with that house in the background and everything there, dunes, you know.

LB: In fact, we watched a television show one night in Taos, and it was the, we spend our summers now in Taos, New Mexico. We have somebody staying here always. Have never had any problems.

PY: The design of the house, you say it was something that you had sort of worked up.

LB: Well, it's his design.

CB: Yes, we designed it.

PY: From what did you gather impressions of how you wanted to have it?

CB: Well, I liked the old ranch, mission . . .

LB: The Spanish style . . .

CB: Spanish style, and that's more or less what I wanted to

stick to.

LB: This was the third big home that we'd built.

CB: Veranda type boards all around and, of course, we upgraded it a little bit by having big picture windows that the Spaniards didn't have, but we stayed with the thick walls and the beam, open beams.

LB: And the white walls with the dark woodwork.

PY: Had you been in a lot of ranch homes where you'd seen this or . . .

CB: Well, some in Mexico. But I . . .

LB: We just took . . .

CB: Wanted a big fireplace that separated the kitchen and dining room from the living room.

LB: He's just a pretty clever fellow. He knew what he wanted and drew it. And he says we designed it; he designed it. I went along with practically everything he did, but . . .

CB: And my theory has always been that almost anybody's home I know of to suit me, their dining room is always too small, but they'll have a den. Or I mean the living room is always too small, especially for guests. And even expensive houses, they'll have a little living room, and then they'll have a den and then they'll have a family room. And why I'd make them all to one and have a big room, to me it's just three little living rooms.

I don't know why people do that.

LB: Yes, we love to entertain and we very often have as many as thirty people in here and comfortably.

CB: This is twenty-five by eighteen, and I wouldn't take an inch off of it. It's just perfect for guests to have a big living room because that's where you all meet. And we have friends that spent twice as much as we did on our place, and they've got a family room and a den. And you go in and the little living room is a tiny little thing. And you think, why waste all that extra space and crimp yourself to a little living room.

LB: We built our extra bedroom in a little bit of a different style which, of course, you couldn't use anyplace but here probably where it's so warm. But you go up to the upstairs bedrooms from the porch, open stairway outside. And many guests have expressed the fact that they felt like this was a joy. They can go up there and they're just, you know, really separated from everything in a relaxing place. So we have two bedrooms and a half upstairs. And a balcony there. But we're very comfortable.

PY: And you built it all yourself? You didn't have . . .

LB: We built it all ourselves, every bit. He went and put a

new roof on it this winter.

PY: Do you have tile on the roof?

LB: No.

CB: No. We had too shallow a roof for tiles. You need a fairly good pitch for tile, and we had thought of tile, but that was kind of out of the question. In fact, it was even expensive then. And so we wanted the low pitched roof. And that was one thing we wanted that we didn't incorporate in it was the tile, mission tile roof.

LB: One thing he did all these years, though, he had to work for the railroad for keeping four kids fed and clothed, but he never gave up on art at all. He's always painted and struggled to stay in the art world until about 19, oh, what was it, around 1961 or 1960, you were named president of the Palm Springs Art Association, the Desert Art Gallery, Art Desert . . .

CB: Desert Art Association.

LB: Yes. And so that was quite an experience, and he held that office for two terms. Then Maude Roper was from Desert Hot Springs, she was always very interested in artists and younger artists coming along. And she was always very encouraging and . . .

CB: In fact she used to be, when Henderson had the art gallery up here at Desert, what'd they call that, that Desert Art, Desert Magazine Gallery.

LB: Yes, I think it was called that.

CB: Well, she was the curator for several years up there, and then she got

LB: She was very influential with a lot of the big name artists that have gone on to be big name artists.

CB: She put a lot of them . . .

LB: On the map.

CB: On the map, you might say. John Hilton was one that she helped put him over that he became well known.

PY: Do you feel that that art gallery helped you as well?

LB: Well, Marie Ropp was not there when she, she just, she had moved at that time to Desert . . .

CB: Really that gallery didn't help me much.

LB: I don't think so. The Desert Art Center, I think did. I think it made him . . .

CB: They didn't really want to handle my paintings because I was too close to them here and it was too much competition.

LB: The fact that he'd opened the gallery here, right here with desert painting.

CB: But it did help me out in the fact that later they swung

over to more cowboy art instead of the desert that they had for so many years. And they, themselves, the curators, would send artists on down to my gallery for desert paintings.

LB: You mean buyers down here not artists.

CB: I mean send buyers on down to me here and we'd refer them to my gallery here, so that did help me out that way when they . . .

LB: Well, it's helped him out, this office in the desert art center, too, because it

CB: Well, that, I was talking about the gallery up here.

LB: Well, I said also it just established him a little more. People knew more who he was and he was into things, in the limelight a little more. And it was a good experience for us to do that. And then we, I think, through Marie Ropp or someone many, many years ago Carl was chosen to be one of the invitational artists at the Forty-niners at Death Valley. And we kept into that, oh, must be eighteen or twenty years that we went to that. And we'd keep saying we've gone for the last time. November comes along and we go again, but I don't know how long we'll do that. But it's had a lot of top artists come and go through that show. Brownell McGrew and Bill Hampton and

oh my, how many more other great names. As long as your arm.

CB: Did you name Lloyd . . .

LB: Harding.

CB: Harding.

LB: Yes.

CB: There's been lots of artists.

LB: Just an awful lot. So it's been an honor to be a part of that show. And, of course, exposes you to an awful lot of people because there's something like eighty thousand people go to Death Valley at that time.

CB: I think probably my art career, one of the highlights is the United States Embassy had me demonstrate my art painting techniques which I do quite often and have in the past in this part of the country for art clubs and so forth, do demonstrations of my paintings. And so they had me put on a live demonstration over there of my art and I was supposed to have been demonstrating to the members of the different embassys over there and their families.

LB: Well, that's what you thought.

CB: Well, I say that's what I was supposed to have been, originally supposed to have been demonstrating to them,

and in the meantime they got to thinking the Embassy officials said, well, he's an artist. We should invite the artists of southern India and Ceylon, the island of Ceylon. The top artists of the country should, we should confine it to them and forget the other, the family, the Embassy families. And so they sent out invitations to the top artists of southern India, and which there were some very, very good ones. And the island of Ceylon. And so when I go to demonstrate, I thought it was a bunch of family friends and so forth, and here they come up with their resumes and showing me they were members of the Royal Academy in London. And I liked to go through the floor. I really felt that they should be demonstrating to me. They were some of the top of the world. And I didn't know how come so important a people were coming to the demonstration until after it was over with. And to make it worse, you couldn't buy much in Ceylon. And we had trouble getting any canvas, artists' canvas, so the Embassy prepared me a board, particle board, and painted, primed it and so when I started to paint it, it soaked up my paint just like a blotter. And, oh, I had an awful time. And here I'm demonstrating in front of the tops of the country. And I'd try to paint and it

would soak it up just like a blotter. I couldn't mix it or, I was having an awful time. But fortunately it came out kind of contemporary. And it really went over well. And so they asked me if it was for sale, and I said, yes. I always sold my demonstrator if people wanted to buy it, and I sold it to one of the artists right there off of the easel. (chuckle) And now I turned around and paints were hard to get in that part of the country. And everybody in the group wanted to buy my paints because they knew I was leaving and going back to the States where you could get all the art supplies you wanted. And, boy, they just . . . (horn honked)

LB: There goes your friend.

CB: Yes. And they started, you might say, bidding. (laughter) To the highest to get my paints, but I just sold them for what I paid for the paints. The price was on the tube. So they were all happy. And this was just the night before we left for home. And I don't know how many people invited me to come in their home. We were disappointed that that didn't happen while, because we stayed quite, we stayed three weeks there, and we wish that would have happened right at first so we could have had time to visit some of these artists. We'll get that on the next trip maybe.

PY: Tell me a little about Point Happy. I know that's gone through a lot of changes, you know, right around the ranch in there, and the whole area.

LB: Well, you know, we couldn't tell you as much about that as, you might set up an interview sometime with Harry Inaga, who spent a lot of time there as a young man and knew the people that owned the ranch there. In fact, they were instrumental in bringing his father and mother over from Japan. And Harry spent a lot of time there and he could really . . .

CB: What was her name?

LB: Can't remember.

CB: But anyway, they . . .

LB: And he has photographs and everything to back this up, you know. I'm not sure that they brought his father over. They may have, but they were very instrumental in getting his mother. They went back to Japan with the father as a young man and got Harry's parents.

CB: They were a wealthy family that owned that original there in that Point Happy.

LB: But Harry would be a very, he lives in the Arabian Palms Trailer Park in Indio now. And he could tell you just an awful lot about that. We couldn't tell you too much about

Point Happy. We're more acquainted with Indian Wells.

PY: Have you noticed that the traffic has increased?

LB: Oh!

CB: Oh, horribly!

LB: When we first moved here, and for many years afterwards, this was a two-lane highway out here. And it was a death trap to try to get into our yard because coming from Indio you had to make a left turn. And even then there was quite a bit of traffic. But it's been upgraded now to four lanes with two wide things on either side . . .

CB: Turn-out lanes now.

LB: And a lane in the middle.

CB: That makes it safe to turn. But at the time we'd get a ticket if we pulled over to the right and waited for the traffic to clear up and then turned across. To be legal, we had to sit right out in the middle of the two-lane highway with them coming sixty miles an hour behind us and hoping they'd stop, and they'd skid crossways and . . .

LB: We came down from Los Angeles from El Monte and worked on the house at first, getting the basics in, the foundation in and some of the beams up and the fireplace started and so forth. And our young son, who was an infant when we bought it, was, of course, just a toddler, and I had gotten

sick, a strep throat or something, and Carl was working on the house one Sunday afternoon. We heard, or I guess you noticed the traffic almost stopped, and Michael had toddled off down the hill and was out in the road. And fortunately one fellow saw him and he stopped and had traffic backed up both directions while he rescued little Mike out of the highway. But we've had lots of adventures here. Michael and a little boy fell off the mountain in the back here and had a brain, well, he had a fracture actually, skull fracture. The kids were home, all of them, last Christmas, and the boys were telling us how, looking around for the thickets where they used to have their hideaways out in the back here. And our grandchildren were so intrigued by Grandpa's story about coyotes and they'd go out here on one of these dunes and slide off. And they called it coyote hill. That was their nickname. And of course, they saw fifteen coyotes every time they went out there, you know.

CB: Another thing interesting, we used to come down here and camp with Fred Chisholm. We later years heard that is a few years after we first met him that he had a house trailer. And we'd camp out in the house trailer and Luella, I remember one incident, we had chicken for

supper, and so she just put the bones outside of the trailer in a pan and thought we'd . . .

TAPE 1, SIDE 2:

PY: Where he'd put them underneath.

CB: We'd put the bones under the trailer in a pan and the coyotes came up in the middle of the night and got into a fight underneath over the bones. And they'd bang and hit the bottom of the trailer. And coyotes, it sounded like there was a dozen under there. We didn't know whether they was going to come up through the floor or what. (laughter) But it was quite a nerve-racking . . .

LB: Growling and fighting and thumping the bottom of the trailer. (laughter)

CB: But it was quite a . . . And then we used to go hiking in the, we'd hear noises following us. And finally it dawned on us what, in the moonlight we finally found out what it was. But you'd take a hike up the canyon and the little kit foxes would follow you along like puppies. They'd stay within maybe fifty feet of you back. You'd stop and they would stop. Then you'd walk and you'd keep hearing footsteps coming behind you. And when you'd stop you wouldn't hear any more footsteps. And finally it was

kind of spooky until we found out what the noise was. It was the kit foxes following us.

LB: Well, we sort of hate to see all the development here. And the worst part of the development is that it takes away the desert. We can understand people loving it because we do. But it's hard to see it just being bulldozed off. We went for a walk not long ago, about a month ago, I guess, and the next morning when Carl went, and I didn't go for some reason, and he said, well, they've leveled that land all off. And they had moved bulldozers in and just that fast, just the other side of Bay Club Drive up here, it was all gone. And it was one of our joys there because we had a place we'd walk up the old road and there were little bunnies hopping out of the woods. Every morning we'd see the same ones, I guess, because . . . so the desert is disappearing too fast.

PY: What about across the street? It looks like nothing

LB: There's nothing there yet, but what was it?

CB: It's been bought and changed hands several different times. And the people would start to build, and then the price would double and they would sell their money, so it won't be too long until that all will be built up across the

road, too.

LB: This is scheduled for development, right here where we are. This is supposed to be another nine holes of golf here. And they just, they had some unexplained delays or they'd probably be working on it now. But that section of homes that I'm speaking about where the land was just leveled is a part of this latest development right here. And I just don't think there will be any desert left pretty soon.

PY: Do you find that the increase in traffic has helped your business?

CB: No, it's hurt it. It did up to a certain stage. Well, after it got real heavy down here, I had more stoppers when they were, people could casually pull over without somebody blowing their horn at them.

LB: I didn't know there had ever been a time when they could do that. Seemed like when it was a two-lane highway it was much worse. Now they can pull over.

CB: Well, when the highway first went in it was better, but then it's increased three times or four, the traffic on this than when they first finished this four-lane highway because then everybody, quite a few of them used the Ramon# Road route over there until they put this four lane in and where everybody's . . .

LB: This really disturbs guests when they, first night or so. The traffic noise. We're sort of adjusted to it, but like I say, now when it gets warm enough that we open windows, we find if we're listening to television, we have to turn it up to hear it. It bothers a little bit. Yes, we just would rather work here, but then it is and so . . . can't stop progress.

PY: What kind of people do you find are buying desert art now?

CB: Well, I'd say a fifth of them are Canadians, biggest percent is from . . .

LB: Yes, at least, a third maybe.

CB: British Columbia. And a big percent of them are from Canada. But then a large percent of my customers who are people who have condominiums around here that live in New Jersey, New York. They fly out here and golf for a weekend, and they like the air here real well. And they see my paintings it looks like a scene out off of their fairways, so they want to take a painting back with them. And I still have, the Los Angeles air is still, drives down and picks up a painting now and then. And most of my customers are people that have bought before, there's that from people that's bought before. Most anybody I sell a painting to will be back later for

more, for a larger or a smaller one later. I tell people that the only, my business down here is sort of like the Pacific Ocean, it kind of runs itself.

LB: Yes, we have all kinds of interesting customers. One just recently, a young man, bought a large painting and Carl was real surprised, you know, because he just looked like he was a pretty young fellow to just shell out this much money. And he had just won it in Las Vegas. Said he was going to invest it in something permanent. So we get . . .

CB: I sold paintings to blind people, completely blind. (laughter) I've sold paintings to, in fact I'm writing a book on my experiences of art, selling and the different facets of it. But there was a doctor down here, started to make a left-hand turn right in front of my gallery. And he said he was thinking at the time it was sure nice that he had a turnout lane. He didn't get hit from the back, and he turned right in front of a car coming right toward him, and it was a sports car and it just doubled it up, completely totalled it, I guess. I helped him out of the car and got him in the gallery. And got some ice packs and put on his leg. And we were waiting for the paramedics to come, and he said, how much is that painting over there. And I said, three hundred and fifty dollars.

And he said in between pain and (laughter) he said, I'll take it. (laughter) And he wrote me out a check there for the painting. And then he told me to call his wife and tell her. And then when she came, why we helped him out. She was on one side of him and me on the other. And I was carrying his painting in the other hand and we took him on out to the car.

LB: All our friends accused us of having a large sized magnet that pulls little cars off the road.

CB: Yes, you run into lots of different customers in a life-time.

PY: Do you find that they've changed, though, since the earlier days?

CB: Paintings or what?

PY: No, the customers, the kind of people.

CB: No, I don't think so, do you? And they all like my paintings, whether they're old, young. It's just usually the older people can afford them.

LB: I think now we get more lookers, people that want to stop and see what we've got, according to the sales. It used to be almost a one on one. When somebody would stop, they would stop to buy. And we do have a few more stoppers now. But we really like this because we have a

buzzer system so that if somebody stops they step on this mat outside the door. They can hardly avoid stepping on it, and then we know somebody is there and we don't have to just go down there and sit. So it gives us time to just do what we want to do. Carl can paint or work on his projects or whatever. And I can do my own thing. I don't know what else we could add about old Indian Wells.

CB: One thing I remembered, it evidently wasn't the original Indian Wells, but when we first came down here it was a walk-in well right between us and the golf course out here, out there in the mesquite. And you could walk right down into water. It was probably about twenty feet deep.

LB: Well, the area is still there.

CB: Yes.

LB: Certainly stops till there, but it isn't, there's no water there.

CB: Concave sunken ground is still there where it was. But I don't know whether somebody just wanted to duplicate the old original Indian Well. However, the authorities down here, I don't know who they are, but they claim the old original Indian Well is up on the curve. There's a crack up there.

LB: Well, it was down in the wash, in the side of the wash.

CB: Well, that's what they say, but I know that this well, when we first moved here, was still out here in the back that you walked down in. Now whether somebody just had a bulldozer and decided to . . .

LB: Well, there's very much evidence that there had been Indians camped all over this spot because, like I say, there's pottery everywhere.

CB: But there was a walk-in well that you could walk right down in and get water out of it with a bucket when we moved right here. But I don't say that was the original Indian Well. That's the type it was, and maybe somebody just wanted to duplicate it and . . .

LB: Kind of shudder when you see these bulldozers going over this land, you know, just shoving because you wonder how many artifacts are in this . . .

CB: These hills all anywhere on these dunes here are just covered with Indian pottery, ancient pottery. You can find it by the bucketfuls, and arrowheads.

PY: But you can't walk around here anymore.

CB: Well, you can walk on out to here.

LB: Well, you can, yes. We've still got a little grace where we can walk out here and back.

CB: Yes, it's just a matter of time, but you still can walk

all out through here.

LB: Yes, I can just remember how we gloried in the fact that nobody could shut us off from our hiking. Palm Desert Country Club wasn't, there was nothing there when we moved here. That's come into being since we've been here.

PY: Was there anything in LaQuinta?

CB: Yes, La Quinta was always a . . .

LB: That's an oldtimer place.

CB: In fact, that La Quinta Hotel, the main one over there now, or I guess it has been all these years, but it was the old Spanish tile roof and so forth then. And it was beautiful real exclusive spot. But that was about all there was. There was a few houses along with it.

LB: Well, the old, oldtime movie stars used to come out there, didn't they? Way back.

CB: Yes, that was quite a place back when Clark Gable and all that bunch. They came to La Quinta quite often.

LB: And even before that.

CB: And it was real exclusive. You couldn't even go out the hotel. There was a gate. And that was back in 1936.

LB: Well, there was a period of time between the time that

we lived down on the Nellie Kay Smith Ranch. And it was right after that that the all American canal was built. And Indio was a tough little town. It had a saloon called the Jackhammer that people would come down just to see the action because it was so wild westy. And it was just a, you know, kind of a pretty crummy little town. And there was just not much to it at all. And then, oh, about the time we came, it started to grow.

CB: In fact, there was an expression that there was so much shooting going on that you could read a newspaper at night by the flash of the gunfire, but I think that was slightly exaggerated. (laughter)

LB: (laughter) That was exaggerated. Yes, but it was a known fact that the movie people used to come down here slumming, you know, to see the action down at the old Jackhammer. Of course, they built that canal around, and it brought in all these construction workers. And then right after that, was that after the war?

CB: What?

LB: That they built the canal, or before?

CB: Yes, I think that was after that.

LB: Well, Patton's Army trained here. Of course, everybody can tell stories about that. But Carl came down on a

railroad trip, and it was kind of a funny thing because they had rules and regulations. And he got a job down as a brakeman, but if a fellow with seniority ruled, if a fellow moved into another yard and worked, they had to stay sixty days. And they were so shorthanded that the yardmaster or whoever the fellow was in charge kind of tricked him a little. He said, well, you're sitting around here. Why don't you work a day? (laughter) And he didn't think about it affecting him. And so they said, well, you can't go back to Los Angeles. You got to work sixty days out here. And so he sent an S.O.S. for some clothes. Well, he didn't have to stay the sixty days, but I came down and brought him some clothes and some money. And we had to stay with friends. You could rent a room just by eight hours for sleep and that was all.

CB: They would rent railroaders, you know, rooms. They would rent them three times a day.

LB: Yes.

CB: Every eight hours. They would only rent you a room for eight hours. You had to get out in eight hours.

LB: Fortunately, well, and crews came in and had to sleep in the park, didn't they?

CB: Oh, I slept in the park with no place, couldn't get a

room in town.

LB: Couldn't get a room.

CB: And just sleep in the park on the grass.

LB: Then this all began to change.

PY: I thought I'd sit over here so I didn't have to look over there.

CB: Well, that about covers it anyway, I guess. I don't know of anything else.

PY: Sounds like Indio was really fascinating in those days.

CB: Well, Indio had a rendezvous, they called it. That was in 1936 and 1937. There was a dance hall right out, where would that be now? It would be about, well, I think it would be just about where Cal Date is across the road, across the highway there. And it was a wild, wild place. Everybody on Saturday night went out there or a lot of them did. And it was a dance hall and all. It was kind of a wild place. They had quite a deal there. And I just to love those call boy for the railroad for awhile there in the last part of 1936 there about December. And we weren't supposed to go in anyplace that served alcohol to call man at work. He wasn't supposed to be in there so we weren't allowed to go in and call him out of there. He would just miss his call.

LB: You weren't twenty-one either.

CB: No, but anyway, the railroad brakeman and conductors would tell me, they'd say, we're going to go up to the rendezvous dance awhile. If we get called and you come up and get us, we'll make it right with you. And I loved to go call them out of there, give them a call in there, because they would always give me fifty cents or seventy-five cents or something for coming in the rendezvous and calling them out to work because otherwise they'd miss a whole trip to Yuma and back. So I loved to go up and get them. I knew there would be an extra fifty cents in it for me, which was (laughter) quite a lot of money then. I could eat two or three meals on fifty cents.

LB: I tell him that he really lured me to the desert. I was dating him when he was on the bridge gang. And so if they were stationed way down someplace near Calipat, wasn't it, wasn't it? Anyhow, I went down with his sister to see him, and he took me out driving. It was, you know, bright moonlight night and these beautiful smoketrees, beautiful desert, and I just fell in love with it. That was the first I'd seen it. And I told him that was the way he got me interested in the desert.

I was already interested in him.

CB: I'll tell something funny, that I thought was funny about the railroad and the jargon that the railroaders use their own languages that they use. If a crew doesn't get back from their assignment, like going to Yuma, they only had sixteen hours to get back. Otherwise they'd call it dying on the crew. They die on the hog law. They call it the law that the Interstate Commerce passed. Well, they can't work anymore and they have to deadhead them home. They had to send out another crew to replace them. And so it's just a common expression on the railroad, you'll say, well, their crew died out at Mookmyed or all the sitings, at Niland. Then you'd say, well, the crew died at Niland. And their deadheaded them in on passenger train number six or something, you know. And railroaders, that's just common talk. They don't think anything about it. And a fellow came down from Oregon. They evidently didn't use those expressions up there. And he traded down here with seniority. And he went to Yuma. And he didn't get back when his wife thought he was supposed to, which happens all the time. And she called down to the yard office, and wanted to know where her husband, why he hadn't got in. And the

crew dispatcher said, well, he died at Niland, but he'll be coming in on passenger train number six, at four-thirty. And he never thought anything about it. And, oh, I guess she took on, and she had the mortuary with a hearse meet the passenger train when it come in. And here he lopes off with his suitcase in his hand. (laughter) But a railroader, that was a really a funny thing to a railroader because it wasn't planned that way to frighten her at all. That's just common language. You'd say, well, he died at Niland. Or he died at Salt Creek and he's coming in on passenger six. She thought he'd actually died. (laughter) That's one of the funny stories that the railroaders always had to tell anybody that understands railroad talk.

LB: We were kind of disturbed at people when the railroad moved out of Indio and moved up to Bloomington. And two or three different times I'd heard people make the remark in town, well, that will sure be a good element out of town. There's some mighty fine people, railroaders that kept Indio going for many long years, so we didn't think that was a very good statement to make anymore than any other group.

CB: And now I paint quite a few, I have collectors, I still

paint the old steam trains a lot. Collectors come from a lot of different areas to buy my trains which are kind of coming up. In fact, I get way more money for them than I do for desert paintings because I spend so much more time on them. But that's part is in transition right now from desert to locomotives. But . . .

LB: I used to take the children down to see their daddy at work, you know. And I didn't realize I was influencing our son Patrick so much. Patrick struggled through college and got his degree as an architect. And he went to work for the railroad as a real young fellow to help, you know, just for his work. And now Patrick's thirty-four and he's still railroading. Has an architect's degree hanging on the wall, but he just loves the trains and this is his life. And not too long ago he told me, well, just going down there and watching Daddy at work on the trains. That was the influence that did it.

CB: And Ezone, I think she was six years old at the time, five.

LB: She was about three.

CB: Well, she was real young anyway. And it was just, maybe it was only three years old, that they went down to the yard office and he was going to go to work. And three

or four big engines went by coupled together and the little girl said to her mother, "There goes Daddy's power now." And that's an expression they use on the railroad. Their engines is their power. Where's our power? And so the little girl, I don't think she was only three of four years old said, there's Daddy's power going by now.

LB: Tiny little thing.

PY: That's just great.

LB: Our youngest son Michael who grew up here, who was the baby that wandered out in the road, he lives in Emporia, Kansas now, simply because that's where he wound up after his service and went to work, got married and so forth, but he loves the desert so dearly. He can hardly stand it when he comes back. You know, to drive through and see the development of the town. And I can remember when in 1940 when we were living on Mrs. Smith's ranch and we'd get out to cool off because we lived way out there. We didn't have, did we have electricity?

CB: No.

LB: We didn't have any . . .

CB: Kerosene light.

LB: Oh, that's right. We had, you know, nothing, and Carl kept Mrs. Smith's well running that summer. It would break down on her and he'd come home from work and fix it again. And so we'd get out if we could, you know, like a weekend we'd drive up to the mountains, sleep on the ground up at Idyllwild. But driving through Palm Springs, you would see absolutely nothing on the street in the middle of summer. Nothing at all. Of course, now it's a pretty busy place in the summer.

CB: Well, in 1936 when I came here, the whole Indio, everybody, the stores closed up.

LB: Yes.

CB: I think maybe the grocery store stayed open the year round, but all the clothing stores and practically every store in town would just close up for the summer, and then go to Idyllwild.

LB: And the men would send their families out. And they would have to stay here and take care of business or ranch or whatever they were doing. But they would, the families would either go to the beach or to the mountains or someplace and spend the whole summer. But we survived that summer down there with our little brand-new Mary. She was a tiny baby, and we slept out under the trees.

Put the bed outside under the trees. And we kept a tub of water there. And we'd get up and dip our top sheet in the water and put it over us.

CB: Wring it out, then put it over us.

LB: Well, we didn't wring it out very much. And put it over us, and even the baby. It would have killed that baby in any other circumstances, putting wet over her to cool her down so we could sleep at night.

CB: And then in the middle of the night about three o'clock in the morning quite often the coyotes would start getting Mrs. Smith's chickens. She was a widow and she wore men's shoes and she'd get up in the middle of the night with her shotgun and about fifty feet from our head out there would start shooting at the coyotes and . . .

LB: Double-barrel shotgun.

CB: We'd think World War I had broke out again. (laughter) Scare us out of our wits.

LB: She was a fascinating woman. She was very well educated lady. And wrote a lot. And she wrote for the local paper, but she and her husband, I believe, had moved out there for health purposes and homesteaded. And had only one daughter, and the daughter had married in a way

they didn't like. And so she was just really by herself. And she sort of adopted us. Of course, we now realize we were very young then. We didn't think we were. We thought we were quite mature people that . . .

CB: I might add that she wanted to sell that hundred and eighty acres about six, was it six or eight miles from Mecca?

LB: Yes.

CB: For four thousand dollars.

LB: Six months maximum.

CB: With a couple of houses on the ranch and a well and, of course, the whole thing, hundred and eighty acres, was only probably twenty-five in cultivation with citrus trees.

LB: Well, the canal was not in yet.

CB: No, canal hadn't even come in then.

LB: But you know water was coming, but it wasn't there yet. And so I'm sure that's all under cultivation now.

CB: But four thousand dollars, this would be like two hundred thousand now, I guess.

LB: Yes, when you're twenty-two or twenty-three years old, you know, just real young kids. But we survived it all.

PY: What was it like raising children here? Were there other

children around the Indian Wells area?

LB: Well, you see, we lived in El Monte when the children were, well, until Mary was fifteen when we moved out here. And the other kids have adjusted very well. However, I think maybe our boys had times that were lonely because we didn't have too many people around here. And so we always tried to provide playmates for them, you know, see that kids they went to school with, they could visit back and forth.

CB: And they could hunt then, too. Boys they hunted a little back in here.

LB: And as I said, this last year when they were finally all back together and they were searching out their play places and remembering all the wonderful things that they did, across the road here, over by the Whitewater Canal, there was a huge windbreak of Tamarasks that went along there. And they just grew and spread out and so underneath them were wonderful hidey-hole places for kids to play. Of course, I always worried a little bit about the snakes in the summertime, but they never seemed to run into any. And we didn't leave in the summer until the kids were older, did we?

CB: No.

LB: When they were real little, we stayed here. And after, oh, after several years when the girls were getting up in college, we started going into Los Angeles because Carl would have art shows there in the summer.

CB: And thievery wasn't anyways near like it is now. We used to go off for two and three months at a time and we never even locked our door. We just left them open when we'd leave.

LB: Leave tools laying around any old place. And, of course, wehaven't had any problems yet.

CB: No, so far we haven't had here.

LB: We sort of feel like it's protective to be on the highway like we are. People don't really know whether we're here or not. But when we finally started going to town, we first had our sonsor their friends would stay in the house in the summer. And this was just better than not having anything there. Kids don't take too good a care of things, but we've not had any trouble getting house-sitters. Have a housesitter lined up for next summer. So we feel like we have the best of two worlds because we can leave here and go up into the mountains for the summer and

PY: Anything else you can think of about that might be of interest?

CB: We've about run the course, I guess.

LB: We're really both very, very active in the Christian Church here, the Christian Disciple Church. And we both sing in the choir, and we've been active there for a long, long time. Now we're hoping to go to Hawaii this summer with quite a number of people are going to go. Having a world convention there. Fiftieth anniversary.

CB: Does that Gloria Greer give you a lot of competition up there?

PY: What were you saying?

CB: In 1936 I used to go hiking out where north Indio is now. And there was just desert out there from the railroad depot there was palm trees scattered out through there. And I don't know if they were wild or what. I suppose they were. They were Washitonian Palms, but there was probably only two or three houses north of Indio between there and the mountains. There must not have been over two or three houses. And there was just nothing across the track, which I thought I might add there.

LB: And, of course, no canal up there.

CB: No, there was no canal.

LB: And then when we'd come into Indio, there was a tree at somebody's house where they had a desert cooler. Everybody didn't even have those.

CB: And also south of Indio the farmers wasn't, I remember that Odem Ranch down there, Cochran Ranch . . .

LB: Indian Palms Country Club.

CB: Yes, it seemed to me like I was about all there was, well, there was a few more ranches on down there. Ranches was just spotted here and there. They didn't join up. There was just a little ranch dug out of the dune here. And then on down a mile or so there would be another one. They weren't thick like they are down there now.

LB: Another person to interview if you have not is George Leach. George Leach was born here.

CB: Yes, I think Leach, he could tell you more than anybody probably. He's sixty-eight or something. He was born here.

LB: Did you lose your pen?

PY: Lost my purse and my pen.

LB: Oh, here's your purse.

PY: Oh.

CB: Yes, we just, we're just latecomers.

LB: Yes, we're johnny-come-latelies because George has lived here, went to high school here and his wife went to high school here.

PY: When you were telling me . . .

LB: They're our contemporaries, you see. This is George.

END OF INTERVIEW